

200



GOLDEN

THE GEORGE W. SOUTH MEMORIAL
CHURCH OF THE ADVOCATE

ANNIVERSARY
HANDBOOK

200

1886 • 1936

LICENSED FOR PENNSYLVANIA, NEW JERSEY
AND NEW YORK

J. Wesley Craft & Son

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HANDBOOK

THE CHURCH OF THE ADVOCATE

(George W. South Memorial)

EIGHTEENTH AND DIAMOND STREETS

PHILADELPHIA

Reverend THOMAS LESLIE GOSSLING, *Rector*

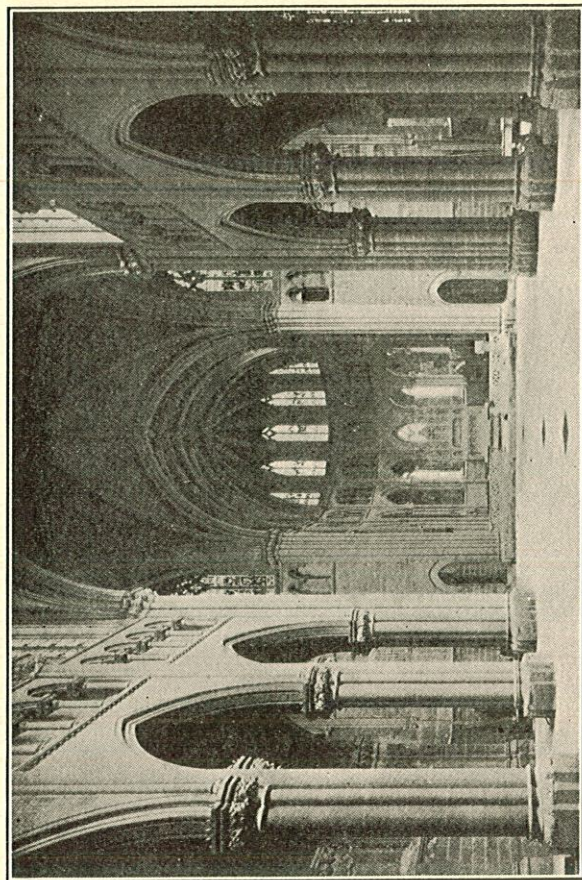
A Booklet for the Parishioner and the Visitor, setting forth the Days and the Hours of the Services, and providing a Guide to the Architecture and the Painted Glass of the Church; issued this year by the Parish in commemoration of its

FIFTIETH ANNIVERSARY

1886-1936

Prepared and Edited by

DUNNE W. KIRBY, M.D., of The Vestry



VIEW FROM THE WEST

TO THE uncounted number who, during the past fifty years, have worshiped in this Church, and to those who have ministered here

THIS HANDBOOK IS DEDICATED

Lord, I have loved the habitation of thy house: and the place where thin honour dwelleth.—Psalm 26:8.

DEAR BRETHREN:

Hearty greetings on this happy occasion of the Fiftieth Anniversary of our Parish.

It is customary on such an occasion to look back and review the past, pointing out the notable events in the parish life, the famous preachers or eminent scholars who have graced the pulpit, and the outstanding achievements in social and religious effort.

As far as I can see, there are no dazzling brilliancies in our past save, perhaps, the fact that three of our own Bishops have been consecrated here.

Of course, one might mention that our beautiful structure is recognized as one of the finest specimens of French Gothic architecture in America.

The lack of brilliancies, however, need not disappoint or depress us. After all, a Church's work in a community does not consist in being brilliant in that sense of the word, but in another—to let the light of the Gospel shine around us, to "let your light so shine before men that they may see your good works and glorify your Father which is in Heaven."

That, and to minister to the bodily and spiritual needs of the people in this community, I hope will always be our sincere endeavor.

One would needs be a discerning prophet, indeed, to foresee what awaits us in the future; what with the changing times and conditions, the radical alteration of the character of our neighborhood, and the increasing difficulty of meeting our financial obligations, one might feel inclined to discouragement.

But let us not be. Remember these two things which are eternally true: (1) It is the surmounting of obstacles and difficulties, and determined and sustained effort in the face of discouragement, that make any work great; and (2) If it is God's will, we are bound to succeed through His help. If not, then it must be His purpose and He has some other way of accomplishing His ends.

In any case, let us all rejoice in the blessed privilege of being called to labor in His vineyard, and of being co-workers with Him in the spreading of His Kingdom.

In conclusion, I wish to commend the Jubilee Committee for their efforts to make the memory of this Anniversary a lasting one and to fittingly commemorate it. I trust they may receive your well-merited appreciation.

Faithfully your Rector,

T. L. GOSSLING.

Right Reverend FRANCIS M. TAITT, *Bishop*

Born, Burlington, N. J., January 3, 1862.

Graduated, Central High School, Philadelphia, 1880.

Graduated from Philadelphia Divinity School, 1883, with honors.

Ordained, Deacon, 1883.

Ordained, Priest, 1885, by Bishop Scarborough, of New Jersey.

Assistant Minister, St. Peter's Church, Philadelphia, 1883-1887.

Rector, Old Trinity Church, Southwark, 1887-1893.

Rector, St. Paul's Church, Chester, 1897-1929.

Consecrated Bishop Coadjutor, 1929 (Church of the Advocate).

Consecrated Bishop of Pennsylvania, March 1, 1931 (Church of the Advocate).

THE BISHOP'S RELATION TO ADVOCATE PARISH

The fundamental law governing the Parish created a Board of Trustees with many powers that are usually resident in the rector, wardens and vestrymen of a Parish; it also made that Board of Trustees self-perpetuating. The president of the Board of Trustees is required to be always the Bishop of the Diocese. When the Parish sought to be admitted to the Diocesan Convention in 1900, there was decided opposition offered to these provisions, but the final vote stood about two to one for admittance. That this plan of governance has worked well the past quarter century has given ample testimony. The relation between the Bishop and the Parish has been a source of pride to the communicants of this particular Parish; they feel as if they were in a peculiar sense what might be called a Diocesan Church.



Rt. Rev. FRANCIS M. TAITT, S.T.D., LL.D., *Bishop of Penna.*

Reverend THOMAS LESLIE GOSSLING, *Rector*

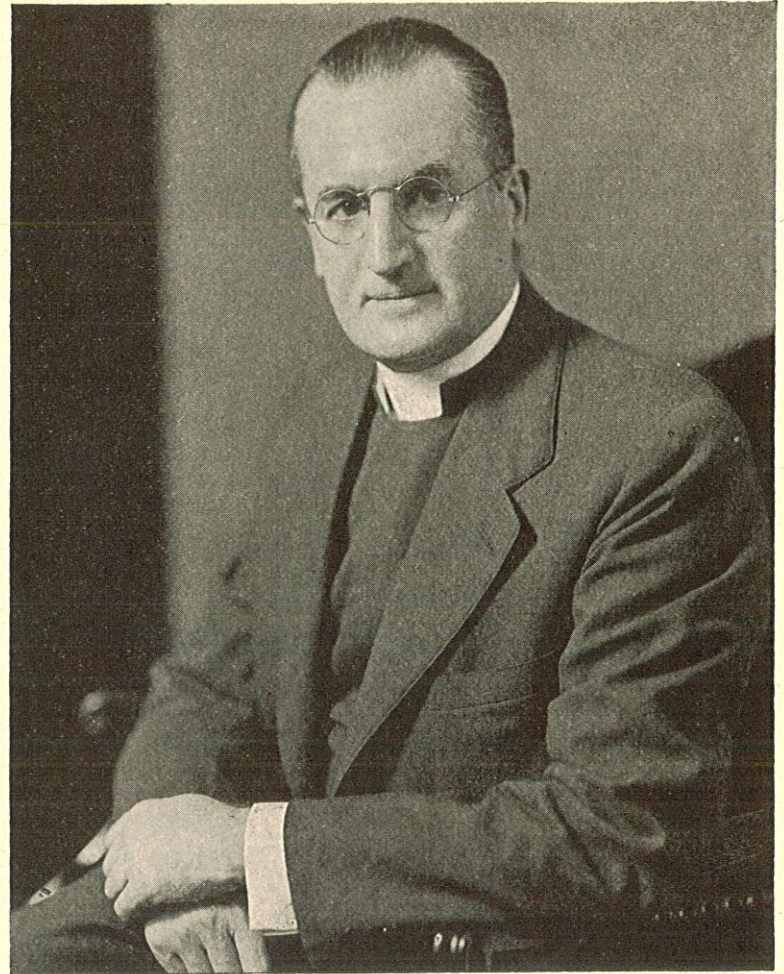
Born, Philadelphia, Pa., September 30, 1884.
Graduated, Central High School, Philadelphia, 1902.
Graduated, Lehigh University, 1906, with first honors in Electrical Engineering. Elected to Tau Beta Pi honor society.
Entered Philadelphia Divinity School in 1908, graduating in 1911 with honors.
Ordained, Deacon, by Bishop Mackay-Smith in 1911.
Ordained, Priest, by Bishop Rhinelander in 1912.
Assistant Minister, Grace Church, Mt. Airy, 1911-1913.
Missionary-in-Charge, Church of the Incarnation, Morrisville, Pa., 1913-1914.
Assistant Minister, Grace Church, West Philadelphia, 1914-1917.
Rector, Church of St. Matthias, Philadelphia, 1917-1925.
Rector, St. Paul's Church, Glen Loch, Pa., and Instructor in the Church Farm School, 1925-1927.
Rector, Church of the Advocate, Philadelphia, 1927-
Instructor, Church Training and Deaconess House, 1933-1934.

A FREE CHURCH

"The only conditions . . . attached have been that the congregation worshipping in the church shall take the name of the George W. South Memorial Church of the Advocate and shall maintain a service in accord with the doctrine, discipline and worship of the Episcopal Church of the United States of America, and that no charge shall ever be made for any pew or sitting in the church or chapel." . . . Cited by Dr. Silvester (about 1897) as the substance of a portion of the indenture of December 11, 1886.

"The seats and pews of the said church shall be free, and no member or worshipper of said church shall be compelled or required to pay or contribute anything for the privilege of occupying said seats or pews." . . . Article XI of the Charter of the Church, granted 1900.

The Church of the Advocate was one of the earliest of churches to relinquish what used to be the chief source of revenue of a church.



Reverend THOMAS LESLIE GOSSLING, *Rector*

MINISTERS OF THE CHURCH OF THE ADVOCATE

1886-1887

REVEREND T. WM. DAVIDSON

Locum Tenens

1887-1901

REVEREND WM. WALLACE SILVESTER, S.T.D.

First Rector

1901-1922

REVEREND HENRY MARTIN MEDARY

Second Rector

1922

REVEREND GEORGE G. MATCHETT

Locum Tenens

1922-1926

REVEREND JOHN HOWARD LEVER, S.T.M.

Third Rector

1926-1927

REVEREND ROBERT HUTT, PH.D.

Locum Tenens

1927-

REVEREND THOMAS LESLIE GOSSLING

Fourth Rector

10

DIRECTORY OF THE PARISH

BOARD OF TRUSTEES

President—Rt. Rev. Francis M. Taitt, S.T.D., LL.D., Bishop
of Pennsylvania.

Secretary—Mr. Charles B. Zimmerling.

Dr. Gustavus W. Cook, Russell Duane, Esq.; Franklin
Spencer Edmonds, Esq.; Mr. Henry Coulthard, Jr.; Mr.
Frank Treston, Sr.

RECTOR

Rev. Thomas Leslie Gossling

VESTRY

Rector's Warden—Dr. J. Theodore Gittens

Accounting Warden—Mr. J. Theodore Ninestee

Secretary—Mr. Clifford Sanders

Dr. Dunne W. Kirby, Messrs. Frank Treston, Sr.; Henry
Coulthard, Jr.; Frank Jacobson, Frank Mathews

CHURCH CHOIR

Choirmaster and Organist—Mr. Charles N. Kuhnle

Choir Mother—Mrs. Charles McNeal

Assistants—Mrs. J. T. Ninestee, Mrs. Mae Troesch, Mrs.

J. C. Sanders, Mrs. Charles N. Kuhnle, Mrs. Dunne W.
Kirby

Sopranos

Harry Abele

Howard Bell

Charles Birch

Robert Esslinger

Wilbur Esslinger

Charles Harms

Richard Harms

Richard Heitmiller

Charles Harpt

Joseph Hope

Wm. McCormack

Robert Sanders

11

Altos

John Welply
William Jones

Roy Morrison
Elmer Roberts

Tenors

Herbert Pilkington

Walter Carpenter

Basses

Joseph Wiseman
Frank Mathews

Alfred Tomkins
Richard Aitken

Verger

Randle Gossling

Acolytes

Elmer Roberts
Wm. Korndoerfer
James Crudden
Roy Morrison
Jack Roberts
Carl Waterman
Wm. Bridgeford

Wm. McClellan
Herbert Roberts
Wm. Land
Francis Pepper
Daniel Hildreth
John Tuttle
Carl Fleming

SEXTON

Mr. John Pepper

ENGINEER

Mr. Harry Davis

CHURCH SCHOOL

Superintendent—Mr. Frank Jacobson
Secretary—Miss Helen Sappington
Treasurer—Miss Hilma Kirkhope

Primary Department

In Charge—Mrs. Louis Wasmund
Teachers—Mrs. Dunne W. Kirby, Mrs. J. C. Sanders, Miss
Helen Duffield, Miss Mary Briggs.

Intermediate and Senior Departments

In Charge—Mr. Frank Jacobson
Teachers—Miss Elizabeth Keely, Miss Mabel Briggs, Miss
Helen Sappington, Messrs. Wm. Dillon, Arnold Miller,
Francis Pepper

Men's Bible Class

Teacher—Rev. T. Leslie Gossling

Women's Bible Class

Teacher—Mrs. T. Leslie Gossling

PARISH ORGANIZATIONS

Parish Council

Composed of the president and one representative from each
Parish organization

Women's Auxiliary No. 1

President—Mrs. Charles McNeal
Secretary—Miss Mary Whittington
Treasurer—Miss Ann Smith

Women's Auxiliary No. 2

President—Mrs. T. Leslie Gossling
Secretary—Miss Lenore Noblit
Treasurer—Miss Helen Homer

Women's United Thank Offering

Treasurer—Miss Mary Whittington

Men's Bible Class Club

President—Mr. Elmer Roberts
Vice-President—Mr. John Tuttle
Secretary-Treasurer—Mr. Carl Waterman

Women's Bible Class Club

President—Miss Hilma Kirkhope
Secretary—Miss Betty Beekler
Treasurer—Miss Florence McClellan

Altar Guild

President—Miss Mabel Free
Secretary-Treasurer—Mrs. Harold O. Snyder

St. Stephen's Guild of Acolytes

Warden—William Land
Assistant Wardens—Francis Pepper, John Tuttle
Advisor—Mr. G. Smyser Agnew

Young People's Fellowship

President—Miss Huldah Irwin
1st Vice-President—Mr. Walter Carpenter
2nd Vice-President—Miss Hilma Kirkhope
Secretary—Miss Florence Harms
Treasurer—Mr. Carl Waterman

Busy Bees

Instruction to the younger children of the Parish in Craftsmanship
Teachers—Miss Elizabeth Keely, Mr. Wm. Dillon, Mr. Frank Jacobson

CHURCH SERVICES

Sunday Morning Service and Sermon—10.30 A. M.
Sunday Evening Service and Sermon—8.00 P. M.
Church School and Bible Classes—12.15 P. M.
Holy Communion First Sunday of the Month—10.30 A. M.
Holy Communion Third Sunday of the Month—9.00 A. M.
Litany Third Sunday of the Month—10.30 A. M.

Special Services and Holy Communion

Christmas Eve at 11.00 P. M., Christmas Day at 10.00 A. M.,
Holy Thursday at 8.00 P. M., Easter Sunday at 8.00 A. M.,
All Saints Day at 10.00 A. M., Thanksgiving Day at 10.00
A. M.

GOLDEN JUBILEE COMMITTEE

Mrs. Leila Birch	Miss Irene Akle
Mrs. Milton Ulmer	Mrs. Andrew Anders
Mrs. Ellen Smith	Mr. Henry Coulthard, Jr.
Mrs. J. T. Ninestee	Mr. William Jones
Mrs. T. Leslie Gossling	Mr. John Welply
Mr. Frank Jacobson	Miss Florence Harms
Mr. Clifford Sanders	Miss Betty Beekler

Dr. Dunne W. Kirby, Chairman

FOREWORD

THE Church of the Advocate is a memorial to the late George W. South, who was born in Philadelphia, February 22, 1799, and who died in the city of his birth on September 1, 1884.

The church and adjacent buildings at the corner of Eighteenth and Diamond Streets which rank favorably in architecture with the best ecclesiastical structures of the Christian era, and would not be unworthy of the sight-seer's attention in any city in the world, are a gift of the late Rachel A. South, widow of Mr. South, and of his daughter, the late Harriet Louisa South More.

In addition to the direct gifts of Mrs. South in her lifetime, she left directions in her will that \$100,000 should be paid the Trustees of the Parish to be used in the erection of the church. Prior to her death, she had already, in connection with Mrs. More, purchased the lot on which the buildings are grouped, and had built the Chapel and the Parish House. Besides the above benefactions, Mrs. South left to the church, by her will, \$50,000 to be held as an endowment fund, the income to be used to maintain the services and buildings of the parish. The balance of the money needed for the construction of the church was given, from time to time, by Mrs. More, the total outlay exceeding half a million dollars.

The only conditions attached to these princely gifts have been that the congregation worshiping in the church shall

take the name of the George W. South Memorial Church of the Advocate and shall maintain a service in accord with the doctrine, discipline and worship of the Episcopal Church in the United States of America, and that no charge shall ever be made for any pew or sitting in the church or chapel.

It is indicative of thoughtful supervision and of the liberality of the donors that under the chancel is a large mortuary vault, intended to receive the bodies of the bishops of the Diocese of Pennsylvania should it be desired for this use, with the further provision of a fund, upon the income of which the removal of the remains and the care of the vault may always be charged. With the exception of Bishop White, the remaining deceased bishops of the diocese are interred in open burial plots, in widely separated localities, subject to all the vicissitudes to which the march of improvement and the forgetfulness of coming generations may subject them. When necessity or opportunity occurs, this wise provision at the Church of the Advocate offers a ready and most appropriate resource.

It is worthy of note that since the erection of the church building, all the bishops of the Diocese of Pennsylvania have been consecrated in the Church of the Advocate.

The old mansion which stood on the lot was put in order for missionary services, which were begun on the first Sunday in Advent, 1886. This building was used for one year exactly, the congregation beginning worship in the lower hall of the parish house on the first Sunday in Advent, 1887, and in the main hall of that building on Easter

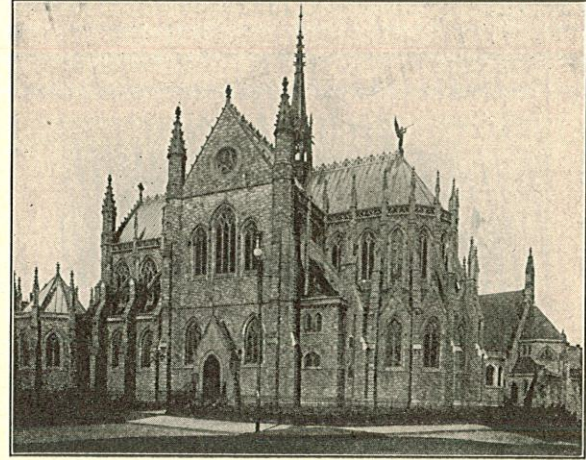
Sunday, 1888, with the addition of a male choir, which has since then been steadily maintained. Services were begun in the chapel on May 30, 1888, and continued there until the church was opened October 11, 1897, on which date the Church was consecrated and the first services were held.

The church, of which Mr. Charles M. Burns was architect, was seven years in building. Good materials, good work and time have wrought a result by which the walls are free from blemish. The materials selected and the method of construction were commensurate with the magnitude of the enterprise, and it was not until two years had elapsed that everything was ready for the superstructure, the cornerstone being laid with impressive ceremonies on May 30, 1892. The continuance of construction to the height of the roof of the aisles in 1894, was followed the next year by the erection of the columns of the nave and chancel and the active prosecution of the work to its completion.

The church, undoubtedly the finest specimen of French Gothic architecture in America, is a copy, in reduced proportions, of the Cathedral at Amiens, France, itself admittedly the finest example of French Gothic architecture at its best period of development.

In selecting the style of architecture to be followed, the trustees also designated the position of the building, removing it from the commonplace of ordinary construction by taking care to locate it upon the lot out of line with the

adjacent streets; this produces an obliquity by which additional opportunities have been afforded for the display of its many beauties.



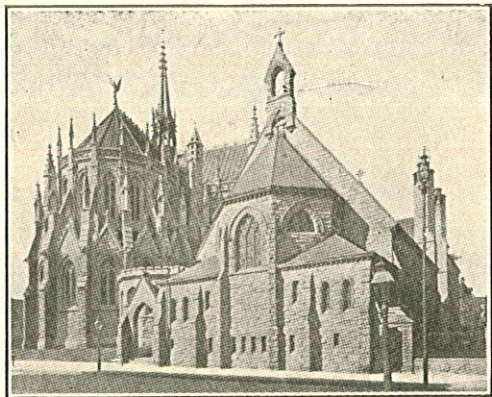
THE CHURCH FROM THE SOUTHEAST

EXTERIOR

The exterior of the church is very beautiful from any point of observation, but the east end, with its apsidal chancel, flying buttresses, beautiful pinnacles and the bronze angel crowning the apex of the apse, presents a piece of architectural work with which it would be hard to find an equal in this country. The fleche, or arrow steeple, sur-

mounted by a cross, rising from the junction of the nave and transepts to a height of 165 feet, is a graceful addition.

The walls of the building are granite without and Indiana limestone within. The roof is of copper, which through years of exposure to the elements has attained a



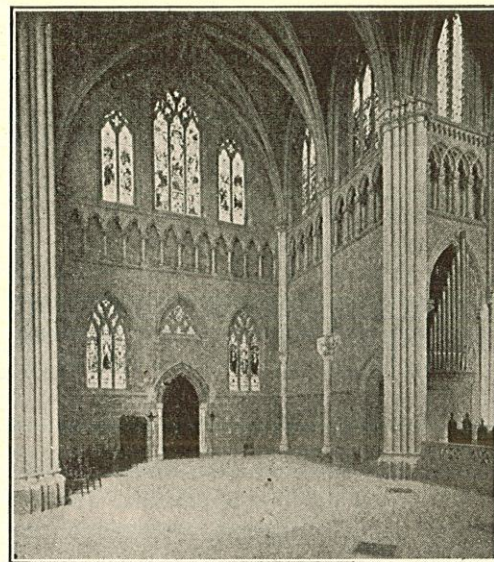
EAST ENDS OF CHURCH AND CHAPEL

beautiful shade of green. Besides the effect of the massive proportions of the building, a wealth of carved work has been employed in ornamentation, and the deft hand of the stonecutter and of the sculptor has left its artistic impress on arch and tracery, on corbel and pinnacle, on moulding, crocket and quaint gargoyle.

The church is cruciform in shape, 165 feet long, the transepts or arms of the cross being 105 feet wide.

INTERIOR

The effect upon entering the church is most striking. However high one's expectations may have been raised by the reports of its magnificence, one will instantly feel on seeing it for himself that "the half had not been told." Upon entering, along with the broad, general impression, comes the feeling that arises from an impelling sense of the beautiful, the effect of splendidly laid masonry, of great



NORTH TRANSEPT

columns, beautiful arches and carved capitals, of flowered mouldings and exquisite traceries, of heaven's light transformed by the skill of man into wondrous loveliness by its passage through glass on which the artist has painted his symbolical pictures in all the gorgeous colorings of nature in a perfect harmony. In this first glance one has experienced a sensation of delight. The church was years in building, but there is much to show for it. Certainly, it should be regarded as one of the sights of Philadelphia. Careful observation will be repaid.

Enter at the west end. The first glimpse reminds you that you are entering no ordinary building. The eye turns to the right, and beyond the vestibule, through a passageway with an arch at either end, catches sight of the baptistery, an octagonal room twenty-one feet in diameter richly wrought with carving. In the center of the baptistery is a font, a replica of Thorwaldsen's celebrated work in the cathedral at Inverness.

Stand in the center of the nave at the west end, and take in at one sweep of the eyes the extent and beauty of the interior. The lines of the vaulted ceiling are exceedingly graceful, and the combination of apse ribs in the far end of the chancel is finely effective. The views right and left, high up into the north and south transepts, fill one with artistic and architectural satisfaction. The clerestory is supported by a series of massive, clustered columns, which are also continued around the chancel, the open bays here giving glimpses of the ambulatory which surrounds the

chancel and connects with it. The triforium, extending entirely around the building contains 167 columns, and forms a very handsome decoration. The tracery of this arcading is more elaborate in design in the chancel than in other parts of the building. Still another variety of arcading, with larger columns and a different tracery, enriches the west end of the church.

The building is full of picturesque bits. From the north arch of the ambulatory or from the north transept a pretty view is revealed as one looks up the north aisle to the Jesse window, one of the few in this country. Another view one likes to see is from the nave through the tall archway with its huge tri-angelic, tri-cherubic capitals on either side, into the baptistery and to the window beyond representing St. Philip and St. John the Baptist. A wider and more variegated picture is presented as one, standing within the baptistery, looks out and up toward the northeast corner of the north transept, and the eye, on its passage, takes in one of the great columns and a bit of the aisle and a rift of the clerestory window to the left of it, and beyond, a part of the great transept window and the graceful arching of the ribs of the ceiling. What strikes one particularly is the wealth of detail in the building.

STONE CARVINGS

The stone carving is a prominent feature of the interior as well as of the exterior. In this respect, if in no other, the building stands apart from ordinary structures, abound-

ing, as it does, in constructive and sculptured decoration, although not with the lavishness of foreign cathedrals, yet in a degree unusual in the churches in this country. The interior is filled to the imagination with the harmonious assemblage of line, form and color. The eye nowhere rests upon vast expanses of barren walls. The painter, the sculptor, the architect have interposed the various creations of their art, and the expression of the church as a whole is one of rich completeness and chaste ornamentation.

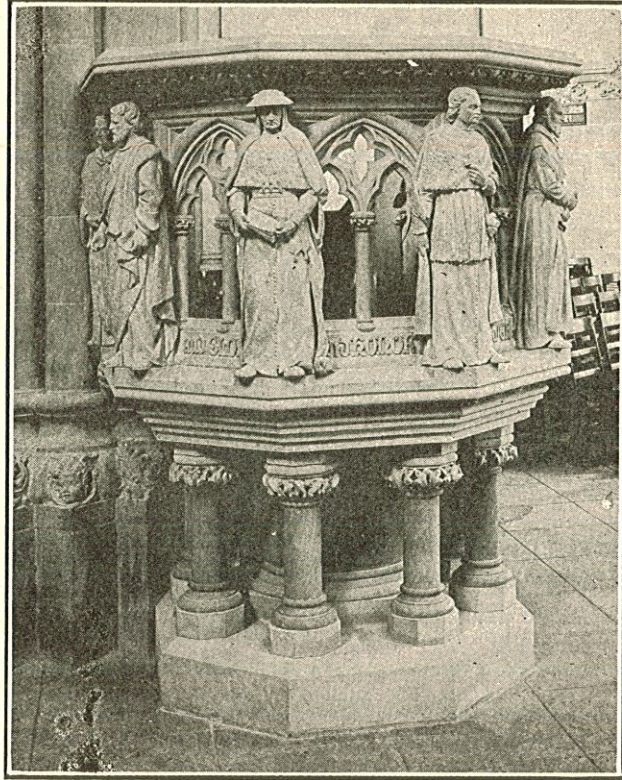
In the prosecution of the carving, care was taken that the individual workmen should be encouraged to develop their own ideals of the artist's design, and thus work themselves into the finished product of their skill. Unquestionably the finest results of mediaeval art in church decoration must have been secured in this way.

The many fine examples of the sculptor's art which decorate the interior will repay inspection. The two large groups which, as capitals of the pillars, dominate the doorway from the aisle to the baptistery, where, on either side, the heads of three cherubs peep out between the wings of three angels, are fine specimens of design and execution. The angels which crown the pilasters, from which spring the ribs of the ceiling of the baptistery, possess an individuality that may well be studied. The ornamented belt course in this room is singularly happy in design, and has been executed with much spirit, in which are a series of cherubs with crossed wings. There are two large multi-figure capitals against the west wall, along which runs the belt course that also goes around the whole building, but

which is here especially good. Above it at some distance is another course in which the ornamentation consists of thirty-six little cherubs' heads, and above this is a fine example of arcading, and still higher the great rose window, rich with intricate tracery. The carvings of the aisles are striking and deservedly attract attention. One must also look at the two groups of cherubs on the east walls of the transept.

The lectern is an admirable piece of original design, happily wrought. On the front are two cowed saints, each holding in his hand a double-edged sword, for "the Word of God is sharper than a two-edged sword." Between the saints is an angel with an open book on his knees. On the other side are the heads of a lion and an ox, with an eagle between, which three, together with an angel on the front, are symbolical of the four Evangelists. The floriated designs carved upon the capitals of the numerous columns of the nave, chancel, transept and triforium are chaste in conception and in strict accord with the architecture of the building. Close inspection will also discover other carvings worthy of examination; for example, the bases of the columns will show much delicate and trueleaf-work, and scores of faces, grotesque and otherwise.

The pulpit in style is of the early English Gothic and in this respect differs from the rest of the church. The observer should admire the sturdy column upon which the superstructure rests, and then note the graceful circle of columns which surround the inner pillar. The steps with balustrade



PULPIT

present a fine sweep around the pier. The balustrade contains four carved figures representing Charity, Hope, Faith and Truth, each having her symbol. At the newel is a sculptured figure of an angel. The statues about the pulpit are seven in number. Beginning furthest from the steps we have, first, a deacon from the apostolic church and then a layman from the same period. Then a figure representing Cardinal Pole, Archbishop of Canterbury in the 16th century, then comes St. Augustine, first Archbishop of Canterbury. The Venerable Bede is the next figure. The sixth figure is Bishop Wm. White, first bishop of the Diocese of Pennsylvania. The last is John Keble, priest, poet and a leader of the Oxford Movement. The reading desk of the pulpit is placed upon an eagle, the symbol of St. John.

The altar and reredos are fine examples of ecclesiastical art of the highest character. The material employed is Indiana Limestone, the background of the carving being of Venetian gold glass mosaic, interspersed with mother-of-pearl, this combination producing an effect of greater brilliancy than when gold is used alone. The style is a modification of the French pointed architecture of the thirteenth century. The highly wrought reredos with its gables and pinnacles, quartrefoil panels and other ornate details is in effective contrast, yet accords well, with the simple, dignified altar which is raised six steps above the chancel level.

The altar proper is supported by six short columns, between which are five quartrefoil panels, four showing kneeling angels, and the center panel bearing the sacred letters

"I.H.S.," and a cross combined. Behind the altar the elaborately carved reredos rises to a height of twenty-four feet. It is divided into five panels, four of equal size, the center one being twice as large as each of the others. Four angels, representing the four Gospels, are in the smaller panels, and still another angel with outspread wings, symbolizing advocacy, is carved above the large cross in the center.

A striking figure of the reredos is the large panel immediately above the altar, upon which the scene of the "Last Supper" is carved in high relief, with a background of the gold mosaic. Small panels to the right and to the left bear kneeling angels.

A plate on the end of the altar bears this inscription: "In loving memory of Rachel A. South, the gift of a sorrowing congregation and friends, in grateful recognition of her generous thought for the welfare of themselves and their posterity." The gift referred to includes the reredos as well as the altar.

PAINTED GLASS

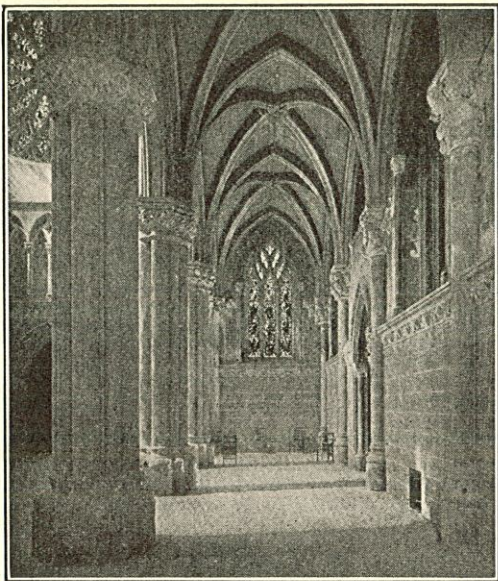
The successful execution of the windows meant the making or the marring of the completed building, and the selection of the artist who was to design, and the maker who should execute the work, was done only after much thought and an investigation of the productions of the most prominent glass workers in Europe and America. In 1896 it was decided to entrust the work to Messrs. Clayton and

Bell, of London. There are in all sixty-five windows; of these thirty-four are in the highest style of the art, the artists having been instructed to spare no pains or expense to make them the finest examples extant. The remaining thirty-one windows are tasteful and rich in design, but may be replaced by glass of the high quality in the other windows as occasion arises. The advantage of having one mind employed, and that of the highest artistic excellence, is apparent in the harmony of subject, design and coloring. Almost without exception the churches of America are marred by their windows. Most memorial offerings follow no standard except the taste of the donors. Works of merit are all too frequently robbed of their excellence by startling inconsistencies of color and treatment in neighboring windows.

In reference to one window in particular, viz., the large circular one at the west end, frequently called the "Rose Window," it is necessary to explain here more fully its treatment. The window represents the text: "I am the Vine." In the center is a demifigure of our Lord as the Root of the true Vine which, in branches, issues from, and radiates through, all the concentric openings of the window. These branches enclose medallions which are filled with sainted personages from the earliest to the latest periods of ecclesiastical history. Thus, the medallions nearest the central figure of Christ are filled with figures representing the Twelve Apostles, while those figures in the outer ring—twenty-four in number—represent the widening spread

of the Church to our own times and country; from St. Stephen to Bishop Wm. Bacon Stevens.

The fine upper group of windows in the north transept are a special memorial of Mrs. South. The central window is a representation of the Transfiguration of our Lord. The window to the left represents "Abraham and the Three Angels," and the one to the right, "The Children in the Fiery Furnace." Directly under this window the trustees



NORTH AISLE AND JESSE WINDOW

erected one in memory of Bishop Stevens, who, during his life took such an interest in the erection of the buildings. The central figure of this window is St. Anselm, and on either side St. Luke and St. John.

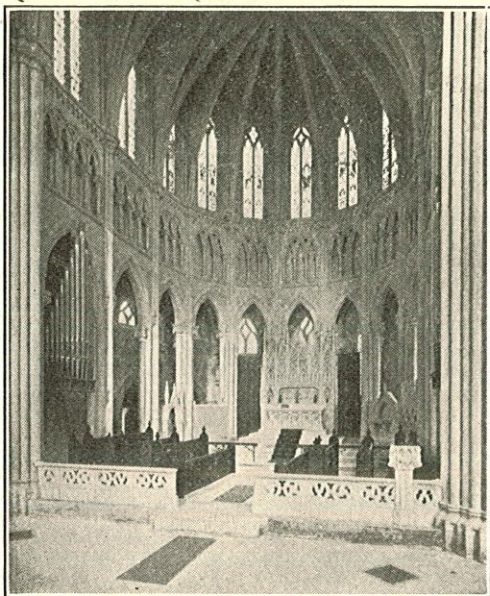
The south transept is illuminated by a large group of windows, kindred in design to those of the north, the center one containing the Ascension of our Lord, and the others "Elijah in the Chariot of Fire," and "Enoch taken up into Heaven." In the baptistery the subjects all pertain to the appropriate Sacrament; namely, the baptism of our Lord, of the eunuch, Cornelius, the jailer at Philippi and his family, and also the figures of Moses, Noah, St. John the Baptist, and St. Philip the Deacon.

The chancel windows, the figures of which illustrate the Te Deum, were in part the gift of the congregation as a thanksgiving offering for entrance into the church for worship.

ORGAN AND CHOIR

The organ is so divided that one-half, the great organ and swell, is on the south side of the chancel, and the pedal and choir on the north side. The key desk is located in the first bay of the ambulatory on the south side. The ornamentation of the pipes, which show in two of the bays of the chancel and ambulatory, is in strict keeping with the surroundings. Recently, chimes have been added, with an amplifying system in the steeple, through the generosity of Dr. Gustavus Wynne Cook.

A male choir has sung at services since the inception of the parish. There is an auxiliary choir composed of girls and women, which sings at the Wednesday evening services during Lent and some early Communion. The regular male choir is under the direction of Mr. Charles Kuhnle, a former choirboy at the Advocate.



CHOIR AND SANCTUARY

AFTERWORD

It must not be thought that the memorials which have been mentioned exhaust the commemorations to be found in the church. Nearly all the sacred vessels and appurtenances to the service are in memory of those who have "fought the good fight." Further, no attempt has been made to expound in detail the many windows and carvings to be found so abundantly in the church. To have done so would have made this booklet a very tome, which is not its purpose.

It is our hope, however, that enough has been said to bring to the attention of the worshipers the inherent and unified beauty of our house of prayer and to remind them of our inestimable privilege of worshiping in this place, whose very atmosphere is one of dignity and loftiness and sanctity.

"The lines are fallen unto me in pleasant places."
Psalm 16: 6.

HELPFUL HINTS TO CHURCHMEN

The Font is properly placed near the door to show that Baptism is the gate by which we enter into the fold of Christ's Church.

The Altar is the visible focus of Christian worship and is placed within the Chancel rail upon an elevation, sanctifying that portion of the church which is called the Sanctuary. On the Altar the sacrifice of the death of Christ is offered and pleaded before the Father, and from this Holy Table His Body and Blood are dispensed by His Priest to the faithful, and it is the throne of His Sacramental Presence where He especially bids us to worship and adore Him.

The Altar Cross and Lights. At the back of the Altar is sometimes placed the reredos and the retables, on which are placed the ornaments of the Altar. A cross, the symbol of redemption, and upon either side Altar lights, the symbol of Christ's presence among us, who is the light of the world.

The Altar Flowers. Flowers are placed among the ornaments of the Altar as a symbol of Spiritual joy.

The Altar Vestments. The Altar is made beautiful with an embroidered silk cloth whose colors denote the days and seasons of the Christian year. Sometimes this is a frontal and superfrontal and again only a superfrontal.

The colors for Altar cloths, pulpit and lectern, mark the various seasons of the Church as follows:

Advent to Christmas Eve.....	Violet	
Saint Andrew	Red	Nov. 30
Saint Thomas	Red	Dec. 21
Christmas	White	Dec. 25
Saint Stephen	Red	Dec. 26
Saint John, the Evangelist.....	White	Dec. 27
Holy Innocence	Violet	Dec. 28

Circumcision	White	Jan. 1
Epiphany and Octave	White	Jan. 6
Octave of Epiphany to Septuagesima.....	Green	
Conversion of Saint Paul.....	White	Jan. 25
Purification of S. Mary the Virgin.....	White	Feb. 2
Septuagesima to Maundy Thursday.....	Violet	
Saint Matthias the Apostle.....	Red	Feb. 24
The Annunciation of the B. V. Mary.....	White	March 25
Palm Sunday	Violet	
Maundy Thursday	White	
Good Friday	Black	
Easter Eve	White	
Easter Day	White	
Monday and Tuesday in Easter Week.....	White	
Easter to Whitsunday.....	White	
Saint Mark	Red	April 25
Saint Philip and Saint James.....	Red	May 1
The Ascension Day	White	
Whitsunday	Red	
Monday and Tuesday in Whitsun Week.....	Red	
Saint Barnabas	Red	June 11
Trinity Sunday	White	
From Trinity Sunday to Advent.....	Green	
Nativity of Saint John the Baptist.....	White	June 24
Saint Peter	Red	June 29
Saint James the Apostle.....	Red	July 25
Transfiguration of our Lord.....	White	August 6
Saint Bartholomew	Red	August 24

Saint Matthew Evangelist	Red	Sept. 21
Saint Michael and All Angels	White	Sept. 29
Saint Luke the Evangelist	Red	Oct. 18
Saint Simon and Saint Jude	Red	Oct. 28
All Saints	White	Nov. 1
Harvest Festivals	White	
Marriages	White	
Funerals	Black	

Explanation of Colors

White—Purity.

Red—Showing that Martyrs' blood was shed for the testimony of Jesus.

Green—The color of nature and Immortality.

Violet—Penitential.

Black—Mourning.

CHURCH RECORDS

Baptisms

1935

Margaret Jane Wildgust	Joan Ruth Holton
Ronald Walter Fay	Mary Jocelyn Wittner
Paul William Ritter	David LeRoy Whitney
Hannah Ann DeGroat	Louise Virginia Funston
Mercedes Mann Bond	Eva Jean Myers
Louis John Wasmund, II	Ralph Charles Myers

1936

Barbara Annette Bill	William Albert Ihlenfeld
Alice Marion Dominguez	Forrest Crossett Jobes, Jr.
Charlotte Elsa Dominguez	Louis George Busch
Judith Mary Wainwright	Peter Andrew Kirby
Myra Jane Wainwright	Barbara Marcia Jones
Richard David Wainwright	Carol May E'Ve
Sallie Edna Wainwright	Howard Bell
Shirley Kathryn Wainwright	Norma May Bell
William Edward Wainwright, Jr.	Carol Anna Sanders
Violet Mary Ihlenfeld	Nancy Jane Hanlon

Confirmations

1935

Jean Thomasin Bell	Zelma Kunsman Kirby
Gertrude Caroline Emma Cherrill	Elizabeth Crudden
Reginal Heber Cherrill	William Clark Bridgeford
Melville Robert E'We	Ralph LeGrand Fleming
Alice Fleming	John Edward Welply, Jr.

1936

William H. Dillon	Harry M. Kirkhope
Edith W. Dyer	Charles T. Korndoerfer
Nellie G. Engard	Arnold W. Miller
Janet B. Gehring	Marguerite B. Tobin
Frederick J. Gehring	Margaret L. Weiler
Daniel W. Hildreth	

Marriages

1935

Richard Mirkil Krauss and Irene Kathryn Trout
Lewis Palfy Ross, Jr., and Evelyn Wolf
William Hogeland Treston and Anna Vivian Polhemus
John Harmon Wilson, Jr., and Elizabeth Doherty Odgers
Thomas Bernard White, Jr., and Frances Janet Beirne
Frederick John Gehring and Janet Boyd Tobin
Frederick M. Espenshade and Gertrude E. Magill
Harry Gary Reid, Jr., and Virginia Meadowcroft

1936

John Lewis Blackstock and Geraldine Elizabeth Hepburn
John Henry Schofield and Mildred Hansford Payne

Burials

1935

John W. Gheen	Jon Colehower
Maltilda K. Duvall	Ruth G. Lewis
Dr. Arthur Hartley	John Hampson
Hannah Ann DeGroat	Charles N. Edson
James Whittington	Clara Seddon
Thomas J. Shaw	Elizabeth B. Sterling
Catherine K. Bewley	Benjamin F. MacDowell
Charles W. Boger	Amy Somerset
Lillian M. Steel	Ira V. Kepner

1936

Arthur H. Scherer	Charles H. Clarke
Elizabeth F. Rulon	Norma Bell
Frank Hardy	Dr. Robert J. Seymour
Susanna V. Rulon	Helen Steel Lee
Isaac Balz	Therese Farley
Kate Mitchell	William Shaw

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